

52-53

Sir George Williams

SCHOOL *of* ART

DAY & EVENING DIVISIONS



School of Fine and Applied Art

ARTISTIC STRUCTURE AND DESIGN

DRAWING AND PAINTING

LANDSCAPE PAINTING

PORTRAITURE

STILL LIFE

FIGURE DRAWING

MODELLING AND SCULPTURE

ILLUSTRATION AND LETTERING

ADVERTISING LAYOUT AND DESIGN

POSTER DESIGN

FASHION DRAWING AND DESIGN

FABRIC AND TEXTILE DESIGN

CARTOONING AND CARICATURE



Sir George Williams School of Art

of the Montreal Y.M.C.A.

1441 Drummond Street ★ Montreal, Canada

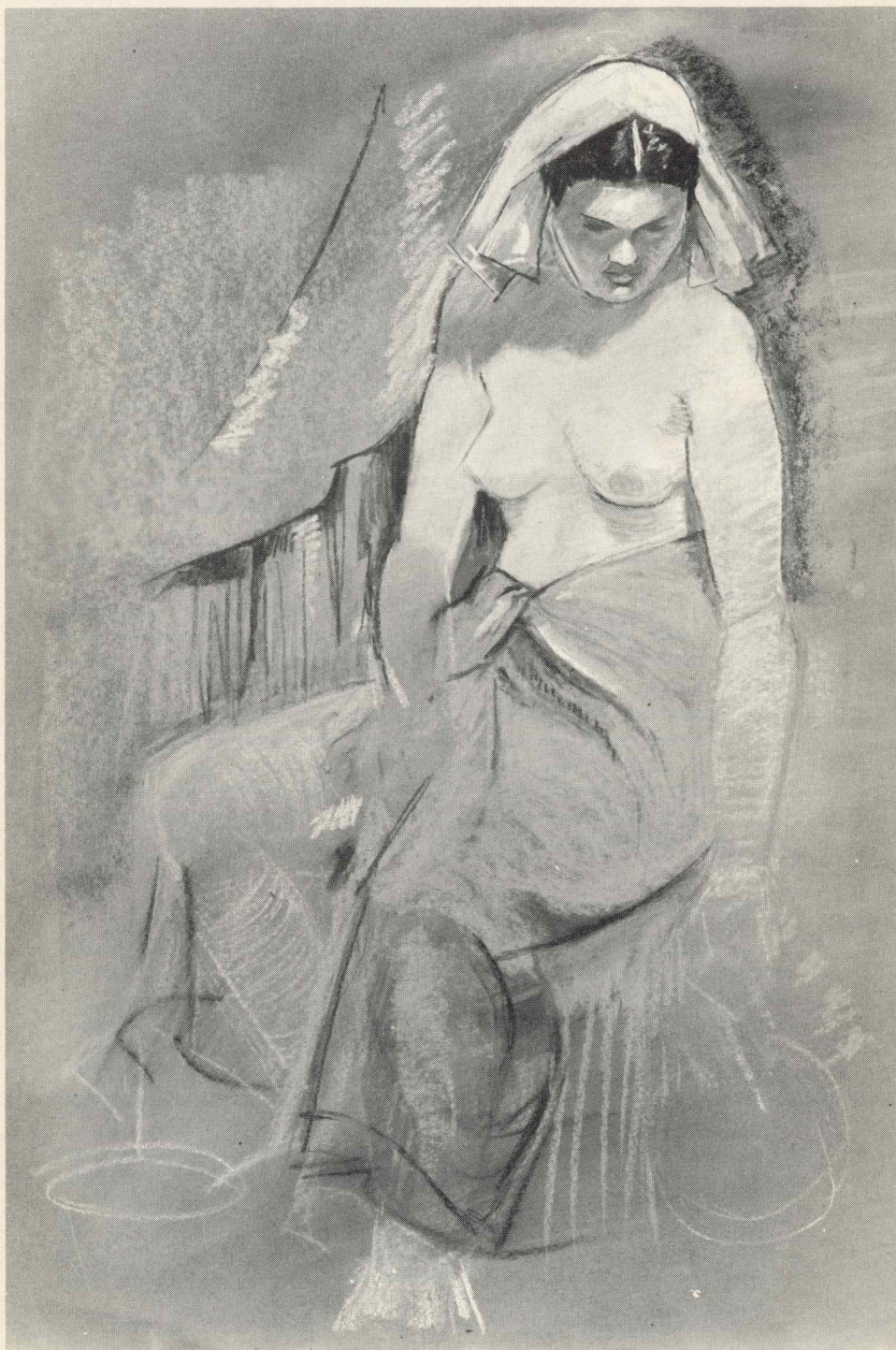


Figure Study

PURPOSE OF THE SCHOOL

THE PURPOSE of the School of Fine and Applied Art is to provide professional training in the field of fine arts and in the field of applied and commercial art, in all its branches, to students who demonstrate a suitable aptitude for this kind of work.

Therefore, one of the functions of the first year of the school is to provide interested students with an opportunity of discovering whether or not they have sufficient talent to warrant the time and expense of further professional training in such fields of fine art as drawing, painting, and sculpture, or in such fields of applied and commercial art as advertising layout and design, figure and fashion drawing, lettering, poster design, magazine and press illustration, cartooning, fabric design, etc.

A second, and important function of the first year of the school is to provide a basic foundation in those skills essential to both fine and applied art; artistic structure and design; drawing; artistic anatomy; lettering and layout; introduction to the various media,—pencil, charcoal, wash, pastel, water-colour, tempera, and oils. The first year introduces, as well, for all students, a study of the history of art in order to lay the foundation for a proper appreciation of and orientation in their chosen field.

Training in the upper years of the school will provide a continuation and further development of the basic skills with opportunity for more advanced study and specialization in the various fields of fine or applied art.

While the main purpose of the school is to provide training for professional artists, the school recognizes that many individuals desire to study art, to develop skill and appreciation, as a means of creative self-expression. Special leisure time classes are provided to enable such students to obtain satisfaction and pleasure through the excitement of personal achievement and cultural development in this field.

THE PLAN OF INSTRUCTION

Within the framework of classes organized to carry the student through a specific curriculum, instruction in the School of Fine and Applied Art is individual and progressive in nature. It is based on the premise that, especially in art, one learns to do only by doing—under skilled and sympathetic supervision and guidance. Only with this emphasis on individual development, it is believed, can the creative ability of the future artist be developed to the full, while, at the same time, the most exacting skills are being acquired.

While it is impossible to predict how long any given student must study to acquire a satisfactory level of proficiency, the program of the school is organized on the assumption that the average student will require three years to achieve the necessary standard for entrance into professional work. The three-year plan of study is, however, elastic enough to accommodate those individuals who may require less or more time than the average.

(a)



(b)



(a) Portrait - (b) Poster Design

The three-year plan of study consists of:

- (a) A Foundation Year—common to all students in fine and applied arts, alike.
- (b) Second Year—continuation of basic skills and fundamentals with intensive study of a chosen field or fields of specialization
- (c) Third Year—advanced instruction in fields of specialization and supervised individual projects.

In all three years every effort is made to stimulate the student's own creative imagination and to develop his own personal style.

EVENING COURSES

The School of Fine and Applied Art also operates an evening division. Although courses in this division are not organized into a formal curriculum as is the case in the day division, individual instruction is given in all the fields that are offered in the day division.

THE FOUNDATION YEAR

The School of Fine and Applied Art believes that no student may successfully learn or practice any field of art without a thorough mastery of basic skills and techniques, or without developing, from the very beginning of his studies and career, an imaginative and creative attitude towards his work. The syllabus for the Foundation Year has been devised to provide a kind of training that will enable him to develop this creative imagination and mastery of techniques as a foundation for further studies. The syllabus for the Foundation Year will include the following subjects to be taken by all students:

Basic Design

A study of design as the basic factor in creative work. Working with line, shape, and colour in a variety of materials, the student will be encouraged to discover the aesthetic qualities that form the structure in all forms of art. The course will include some study of spatial organization, texture and organic form, and colour theory.

Section A—Mon. & Tues.—10:00 a.m. - 12:00 noon—Mr. Stewart

Section B—Wed. & Thurs.—10:00 a.m. - 12:00 noon—Mr. Stewart

Representational Structure

This is a detailed course to train students in all aspects of the drawing of natural and man-made objects, including a study of anatomy and perspective.

Section A—Wed. & Thurs.—10:00 a.m. - 12:00 noon—Mr. Hillenbrand

Section B—Mon. & Tues.—10:00 a.m. - 12:00 noon—Mr. Hillenbrand

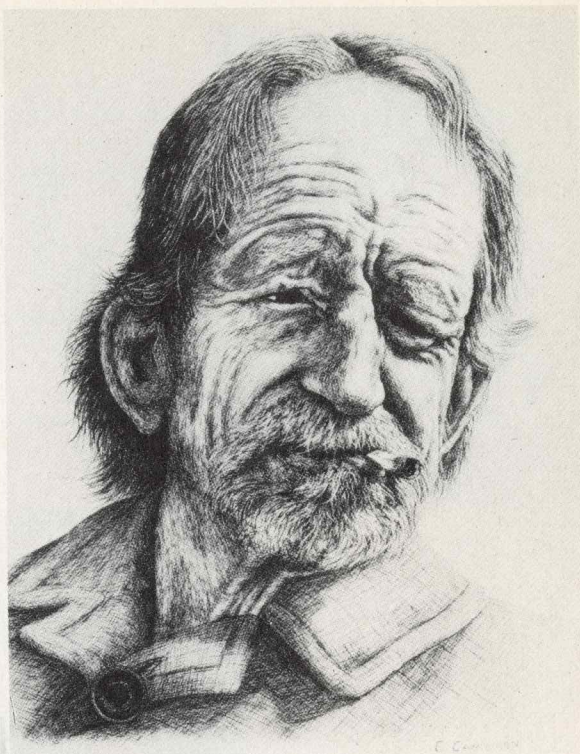
Drawing and Painting (All media)

Students will learn the use of the various materials available to the artist. The techniques for and the uses of these media are taught with the aim of giving the student a high standard of proficiency and craftsmanship.

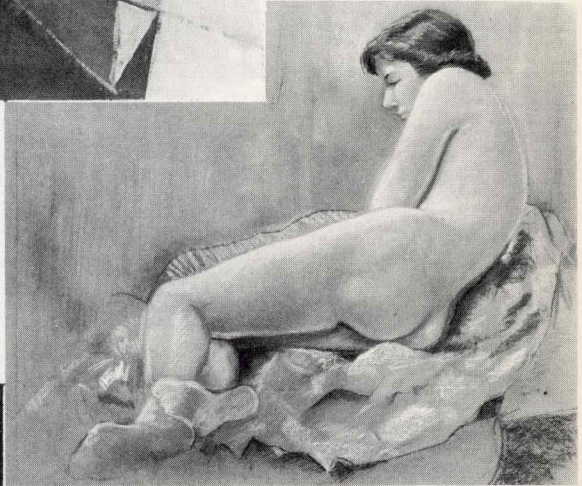
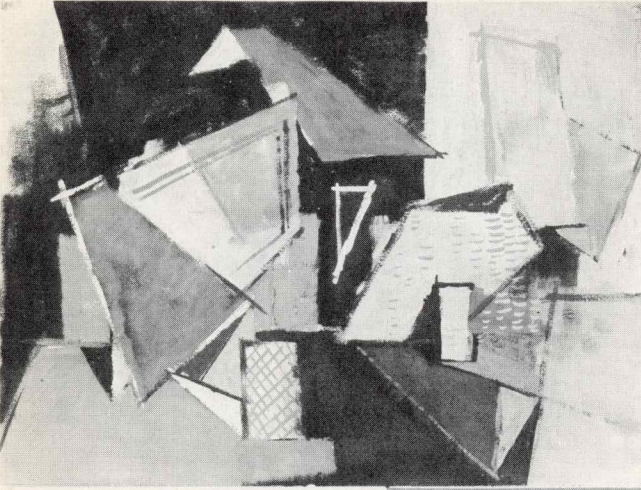
Section A—Fri.—10:00 a.m. - 12:00 noon—Mr. McCorkindale

Section B—Fri.—10:00 a.m. - 12:00 noon—Mr. Hillenbrand

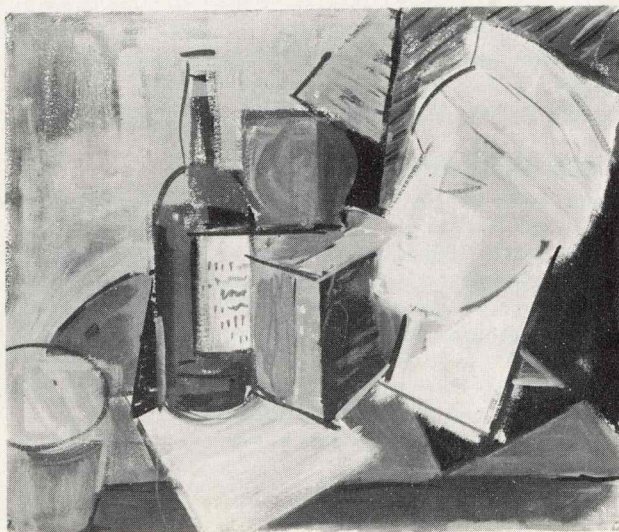
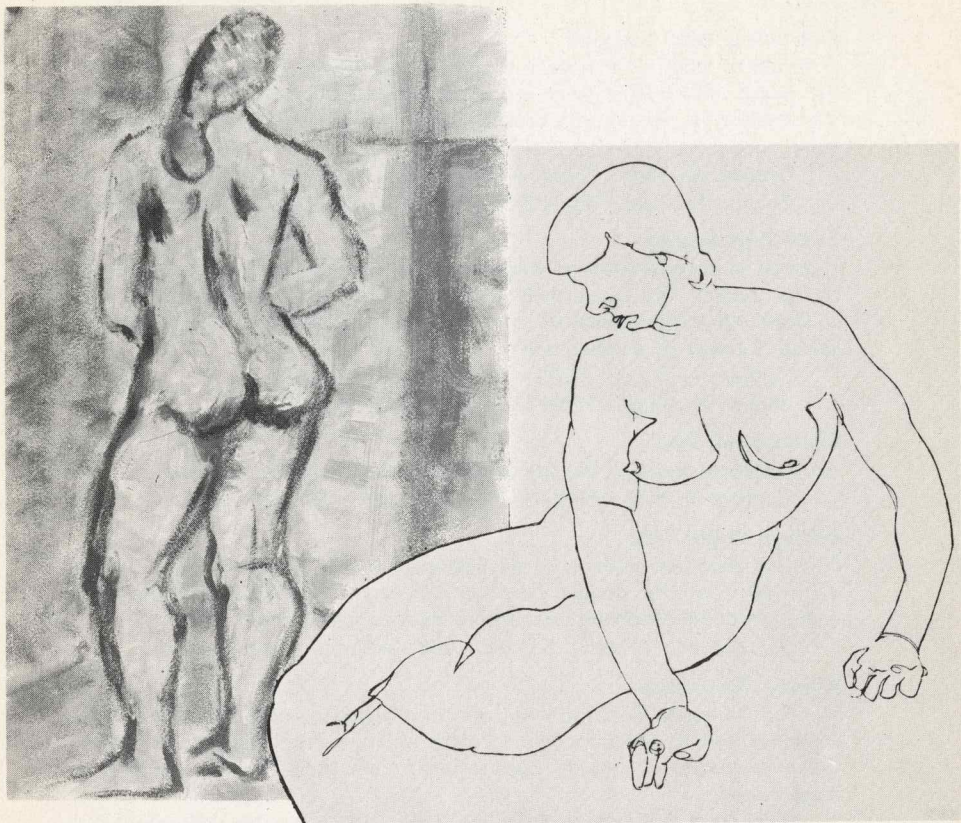
Portrait



Design
From
Life



Studio Work



Lettering and Layout

A practical study of the basic formation of lettering, lettering styles, and the place of lettering style in design. The course will also include an introduction to composition and layout as it affects both fine and applied art.

Section A—Mon., Thurs. & Fri.—12:00 - 1:00 p.m.—Mr. Hillenbrand

Section B—Tues., Thurs. & Fri.—12:00 - 1:00 p.m.—Mr. McCorkindale

Free Expression

A series of co-ordinated art experiences to develop the creative capacity of the student. The course will emphasize work with various media, with a stress on experimentation and individual expression. It will include group criticism of student work.

Section A—Tues.—12:00 - 1:00 p.m.—Mr. Stewart

Section B—Mon.—12:00 - 1:00 p.m.—Mr. Stewart

History of Art

An analytical study of the art of all periods. Illustrated lectures.

Sections A & B—Wed.—12:00 - 1:00 p.m.—Mr. Stewart

Design from Life

Drawing from the nude and the costumed model, with emphasis on the exploration of the design elements inherent in the human figure, and with further development of creative treatment of design.

Sections A & B—Mon. & Tues.—2:00 - 4:00 p.m.—Mr. Stewart

Figure Structure

Studies are made from the living model, visualizing and applying artistic anatomy and its effect on the surfaces of the human figure. The importance of anatomy and its application in Life and Portrait painting is emphasized.

Sections A & B—Wed. & Thurs.—2:00 - 4:00 p.m.—Mr. Hillenbrand

Plastic Design

This class is intended to introduce the student to three-dimensional design and to familiarize him with the feel of plastic form and mass, using modelling wax, wood, wire, and other plastic materials.

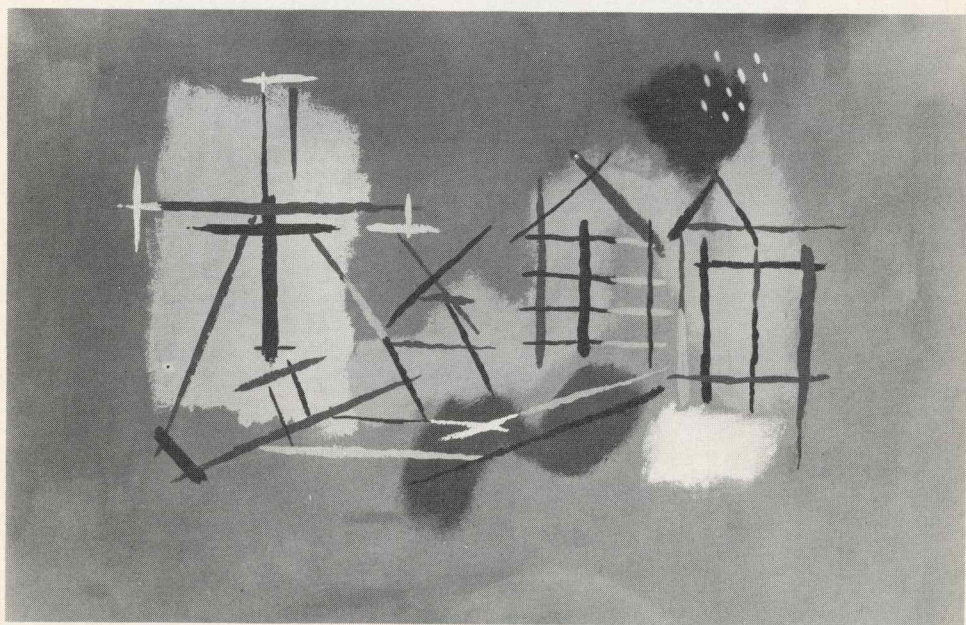
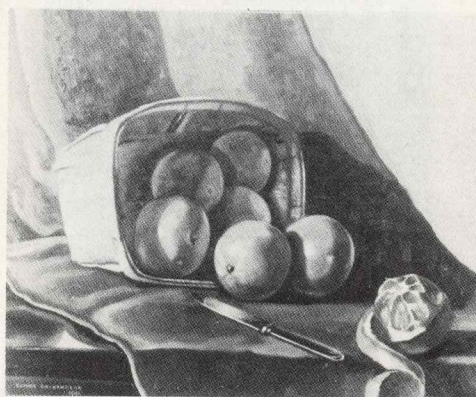
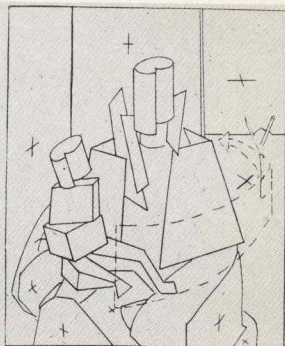
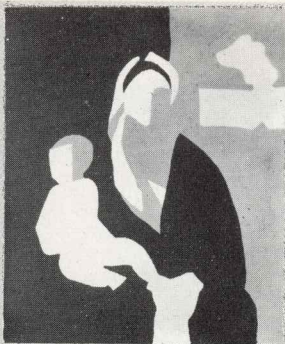
Section A—Fri.—2:00 - 4:00 p.m.—Mr. Stewart

Section B—Fri.—2:00 - 4:00 p.m.—Mr. Hillenbrand

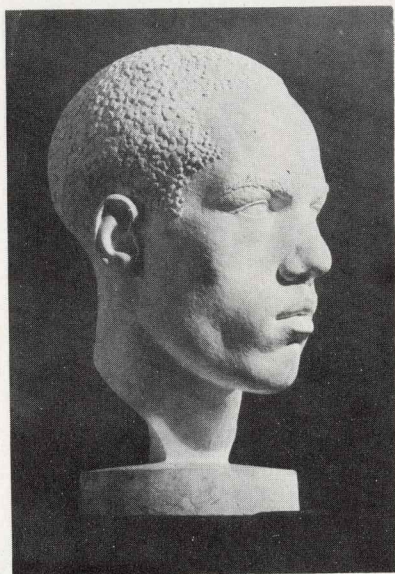
SECOND AND THIRD YEARS

These years will include a further study of some of the subjects studied in the Foundation Year which are essential to the continued growth of artistic technique and creative imagination of the student. However, more and more stress will be placed, in these two years, upon the development of special skills related to the particular fields in which the student's aptitudes and interests lead him. During these years, extensive use will be made of the project method. Students will, under guidance, develop their own personal projects, and carry them out with constant criticism and advice of the instructors.

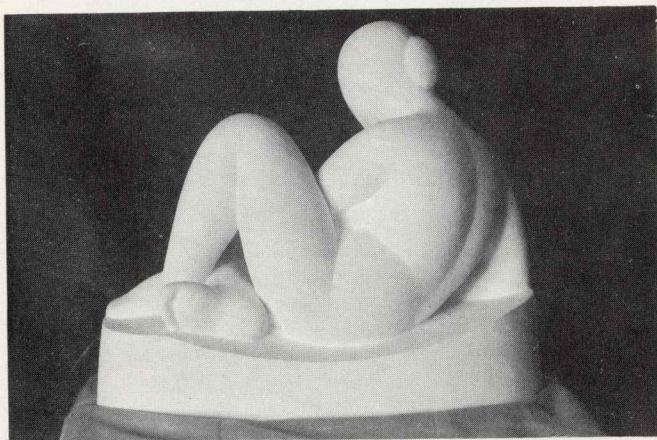
A detailed description of courses in the upper years may be found on the following pages.



Design Exercises



Head of a Negro



Figure

ADVANCED COURSES IN FINE ARTS

Courses in the upper years in Fine Arts will include further study of Drawing and Painting, Figure Structure, Design from Life, and such other subjects as may be indicated by their particular needs. In order to enable the student to develop his own personal style and creative expression, continued study of these basic techniques will be accompanied by individual study, under guidance, of special fields such as Portraiture, Still Life, Landscape, and Abstract Design.

MODELLING AND SCULPTURE

Thorough instruction is offered in the art and mechanics of modelling and sculpture. Clay modelling is done from casts of antique sculpture, natural objects, and life.

Students are taught how to put up clay, construct armatures, build up figures, and cast in plaster.

A knowledge of drawing is essential to students of sculpture. Provision is made, therefore, for the necessary instruction to be given in the drawing studio.

A special class in clay-modelling is conducted on Saturday mornings for school children. In this class some very interesting work is done.

While the courses in sculpture provide for those who are desirous of following a creative hobby, they also offer adequate training for those who are thinking seriously of sculpture as a profession. The students are encouraged, through reading lists, to make use of the numerous books and illustrations in the library on the technique and history of sculpture.

The foundation year is optional for students in modelling and sculpture.

ADVANCED COURSES IN COMMERCIAL AND ADVERTISING ART

Today, more than ever before, Commercial Art offers attractive opportunities for a successful career. The tremendous growth of advertising in the past few years, and the increasingly important place of the artist in this growing profession, opens up a wide range of possibilities for those whose talent and interest lie in this direction.

Advertising is now ranked as one of the largest business enterprises on the North American continent, spending, according to the latest statistics, more than two billion dollars per year. When one considers the vast amount of advertising material which is prepared every day of the year, and the large part of this material which is produced by the artist, the importance of commercial and advertising art as a vocation will readily be appreciated.

The subject-matter of commercial art is very extensive. In the so-called graphic arts alone are to be found lettering, typography, etching, aquatint, mezzotint, linoleum block printing, wood block printing, wood engraving, book designing and making, posters, advertising, etc. Then there is fashion design and illustration, design for textiles, pottery, ceramics and porcelain, stage design. A business or industry which does not require the services of an artist can hardly be mentioned.

The School provides the fundamental training necessary for any of the branches of commercial and advertising art which have been mentioned. The illustrations on this and the following pages show the type of training which is provided. Continued instruction will be given in the appropriate basic skills, with specific and specialized instruction in the following subjects:

Advertising Design and Layout: A great deal of information regarding what has come to be known as the "science" of advertising is provided for the students in the commercial art department. This information has to do with the choosing of effective appeals, the advantage of the different media, e.g., newspapers, magazines, posters, etc., the use of harmony and balance, typography, border arrangements, etc.

Poster Design: Instruction in poster design ranges from the design of ordinary show cards to advanced work including the bill-board, street-car card, public signs, booklet and folder cover design and construction, etc., with methods of commercial reproduction. Even in its elementary stages, poster work provides the student with skill from which he may draw financial returns.

Fashion Drawing and Design: Instruction is given in sketching and design of fashions, using the most modern methods, including wash drawing, pen and ink, and the Craftint process. Students draw from the fashion model as well as from memory. Creative design and style is encouraged.

Fabric and Textile Design: Design of silks, cottons, chintz, draperies, wallpaper and other fabrics. As in all other courses, instruction is entirely individual and originality is a requirement. The power of observation and the ability to adopt ideas is developed through visits to art museums, botanical gardens, and other sources of inspiration. The current demand for textile and other fabric designs, and, therefore, for designers, is great. The School has been particularly successful in placing its graduating students in this growing field.

Cartooning and Caricature: There is a definite field for the student who can adapt his art to cartooning or caricature. In addition to artistic ability, imagination, originality and a sense of humor are essential to success in this field. The course is designed to give the student a thorough knowledge of drawing, action sketching from life and costume models, composition and the use of pencil, pen and ink, wash and colour so that he can express his ideas graphically.

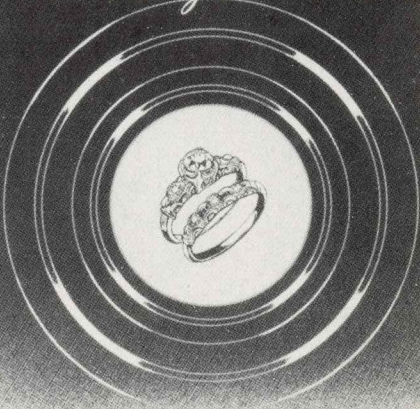
Illustration: The illustration of articles and stories in magazines and books is a major field of specialization. Instruction is given in this field to advanced students.

Lettering: The student specializing in lettering acquires in a very short time a skill which will prove commercially profitable. Every commercial artist, however, must acquire skill in lettering. The student learns the classical and modern alphabets, and studies their use and adaptation to artistic design.

Mechanical Production of Art: Engravings, halftones and line-etchings, colour-printing, methods of graphic reproduction, water-colour and printing inks, selection of paper, etc.



Never a Ring so Cherished



Keepsake
DIAMOND RING

Small text: "A PRESENTATION OF THE KEYS TO THE HEART OF A WOMAN"

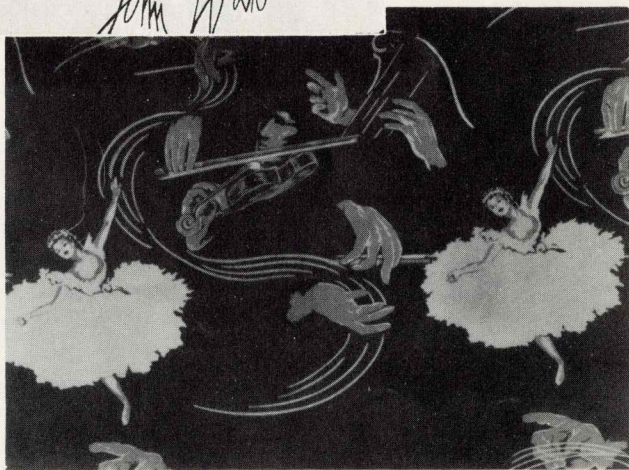
A black and white advertisement for a diamond ring. At the top, the text "Never a Ring so Cherished" is written in a cursive font. Below it, a diamond ring is centered within a series of concentric circles that create a tunnel-like effect. At the bottom right, the brand name "Keepsake" is written in a large, elegant script, with "DIAMOND RING" in a smaller, sans-serif font below it. To the left of the brand name, there is a small line of text: "A PRESENTATION OF THE KEYS TO THE HEART OF A WOMAN".



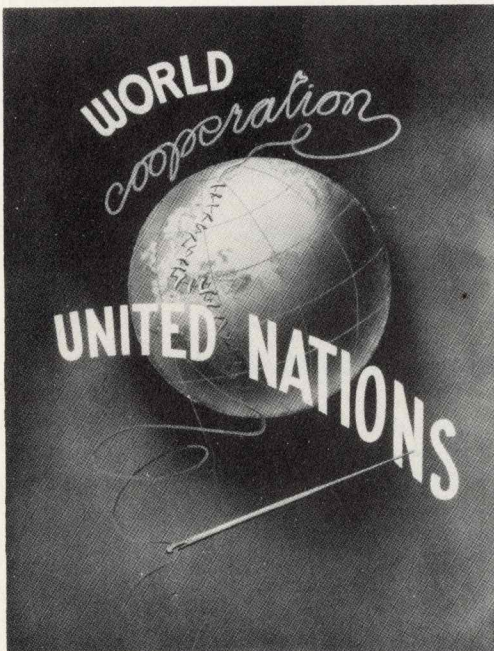
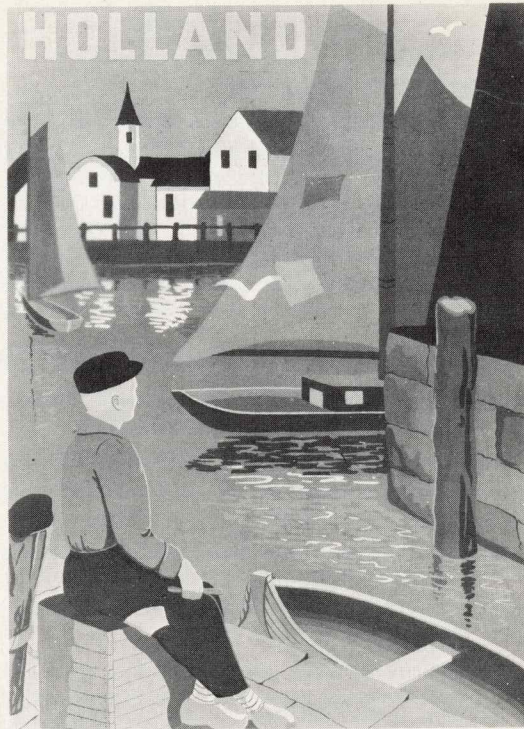
TOOKS TOURS

SIAT

A black and white advertisement featuring a stylized, dynamic illustration of a person in a pose that suggests movement, possibly a dancer or athlete. The person is wearing a hat and a jacket. The word "SIAT" is written in large, bold, block letters across the center. To the right, the words "TOOKS TOURS" are written vertically in a similar bold, block font.



Textile Design and Fashion Illustration



Poster Design

CHILDREN'S CLASSES

A special Saturday morning class is conducted for school children. Through creative expression, contribution is made to the growth and development of the child, as well as providing him with the basis for a hobby that may give him life-long pleasure, or develop into a professional skill in the arts. The child is encouraged to work out his own ideas with the use of media and skills suitable to his stage of development. Teachers attempt to guide rather than to instruct the child. This class is suitable for children from five to fifteen years of age.

SOME POINTS FOR CONSIDERATION

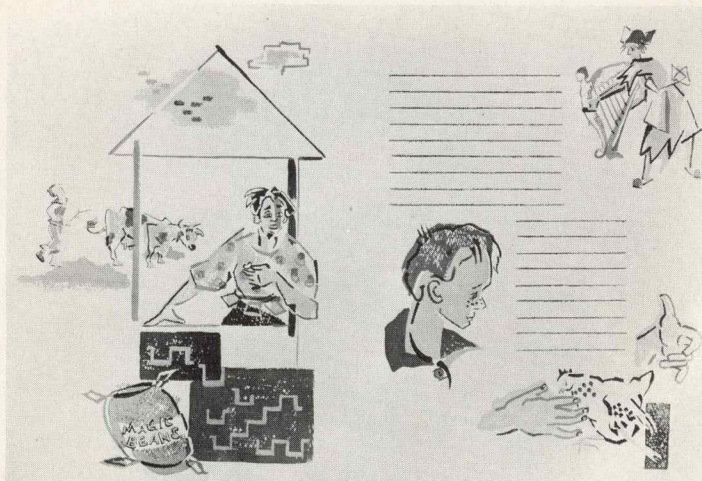
In choosing the Sir George Williams School of Art, students may take into consideration the following points:

1. The School has four studios in continuous operation, each especially equipped for some one main branch of art. Instructors are provided in each of the studios.
2. All instructors have had excellent professional training, and are themselves successful practicing artists. Their instruction is based upon a first-hand knowledge of modern practices in fine and applied art.
3. Courses of study are arranged to give to each student a broad and thorough training in the techniques which are fundamental to both fine and commercial art. Liberal choice for specialization is offered. Courses are practical, there is no wasted time, and emphasis is continuously placed upon creative work.
4. Classes are limited in size in order to assure individual attention for each student.
5. The School of Art is one of the five schools conducted by an educational institution which has an annual enrollment of over 6,000 students. The reputation of Sir George Williams College, established in 1873, insures that a high standard be maintained in each of its schools.
6. Facilities of the College include library and reading rooms, chapel, gymnasium, swimming pool, cafeteria, lunch counter, men's residence. A varied programme of student activities is carried on by the student body.

GENERAL INFORMATION

FACULTY

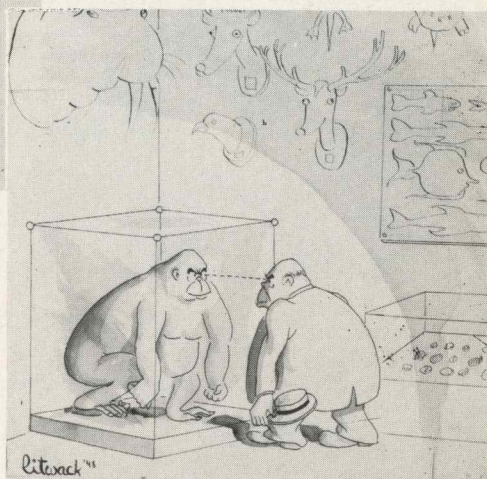
The instructional work of the school is under the direction of Mr. James McCorkindale, a graduate of the Glasgow School of Art, who has established a reputation in Montreal as a painter in both fine and applied art. Among the honours and awards won by Mr. McCorkindale at the Glasgow School were: scholarship, and the Sir Francis Powell prize for landscape painting in oil. He has done decorative work for the C.P.R. at Lucerne-in-Quebec, and murals for theatres in Montreal, Toronto, St. John and Halifax. Mr. McCorkindale gives personal supervision



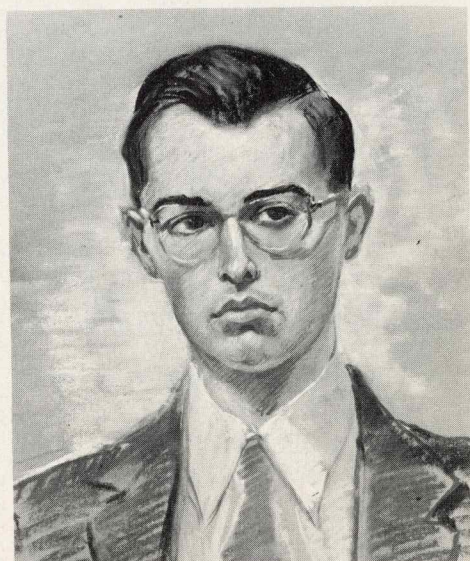
(above) Illustration

(left) Lettering

ONE
CARELESS
 ACT =
 A LIFETIME OF
SORROW
 SAFETY FIRST
 NATIONAL SAFETY COUNCIL



(right) Cartooning



ART SCHOOL FACULTY

James McCorkindale (Director)

J. F. Hillenbrand

John E. Stewart

to every student in the School. He is assisted by Mr. Joseph F. Hillenbrand, D.B.A., graduate in Fine Arts from the Ecole des Beaux Arts, who has been practising fine and commercial art for some years; and Mr. John E. Stewart, B.F.A., graduate of the School of the Art Institute, Chicago. Mr. Stewart also studied under Hans Hoffman in New York in 1950-51. The instructor in modelling and sculpture is Mr. Orson Wheeler, B.A. (Bishop's), A.R.C.A., S.S.C., who received his professional training under the Royal Canadian Academy, Cooper Union, Beaux Arts Institute of Design, and the National Academy of Design, New York. He has done portraits of several well-known men; among them—Sir Edward Beatty for the Canadian Pacific Railway Co., and Sir Lyman Duff for the Supreme Court Building, Ottawa. An additional staff of competent assistants, varying in number according to the size of the classes is maintained. These assistants are under the direct supervision of the Director of the School.

FOUR STUDIOS

There is a studio for basic art instruction, one for Fine Art, one for Commercial art, and one for modelling and sculpture. Equipment, which is of the latest type, includes commercial artists' tables as well as studio type easels. Regulation modelling stands, equipment for making armatures, and such materials make the modelling and sculpture studios a real workshop. The library of Sir George Williams College includes many reference works on the history and techniques of both fine and applied art. Visitors are welcome in the studios.

SCHOOL YEAR

Day Classes open in September, the day after Labour Day, and continue until the end of June.

Evening Classes open the first week in October and continue until the end of May.

STUDIO HOURS

Mornings	Mondays to Fridays, inclusive.....	10:00 - 1:00
	Saturday morning, special class	10:00 - 12:00
Afternoons	Mondays to Fridays, inclusive	2:00 - 4:00
Evenings	Tuesdays and Thursdays	6:30 - 8:30
	and	8:30 - 10:30
Special Class for Part-time students—Wed. and Fri.....		2:00 - 4:00

PROFESSIONAL ORIENTATION AND GENERAL EDUCATION

It is important that an artist have an understanding of the development of his profession and of the relationship of the arts not only to each other but to all of life. To this end courses of instruction including lectures, library work, and industrial projects are provided in the School of Art, and certain others made available in Sir George Williams College. These include such subjects as History and Development of Art, Art in the World Today, Theoretical Aesthetics, Survey of the Humanities, Survey of the Social Sciences. (These courses of instruction are optional to all students, but compulsory for those who wish to qualify for the Diploma of the School).

EXHIBITION OF STUDENTS' WORK

Each spring, near the close of the school year, a comprehensive exhibition of student work is presented to the public. The works of all students are under the control of the School until after the annual exhibition. Student work accepted for the exhibit becomes the property of the School, which reserves the right to retain two specimens of the work of each student.

EQUIPMENT AND SUPPLIES

The School provides an easel or drawing table for each student. Paper, charcoal, colours, etc., are provided by the student. Each student is required to purchase a regulation portfolio, from the Art School, in which all work is to be kept.

ENTRANCE REQUIREMENTS

Classes are open to beginners, advanced students, and professional artists. While it is expected that students entering the School of Fine and Applied Art will have completed high school or the equivalent, students without the necessary formal academic background may be admitted to classes if, in the opinion of the Director of the School, they have a marked aptitude for artistic work. In all cases, the school may require some evidence of innate artistic ability before admission.

ATTENDANCE AND CLASS-WORK

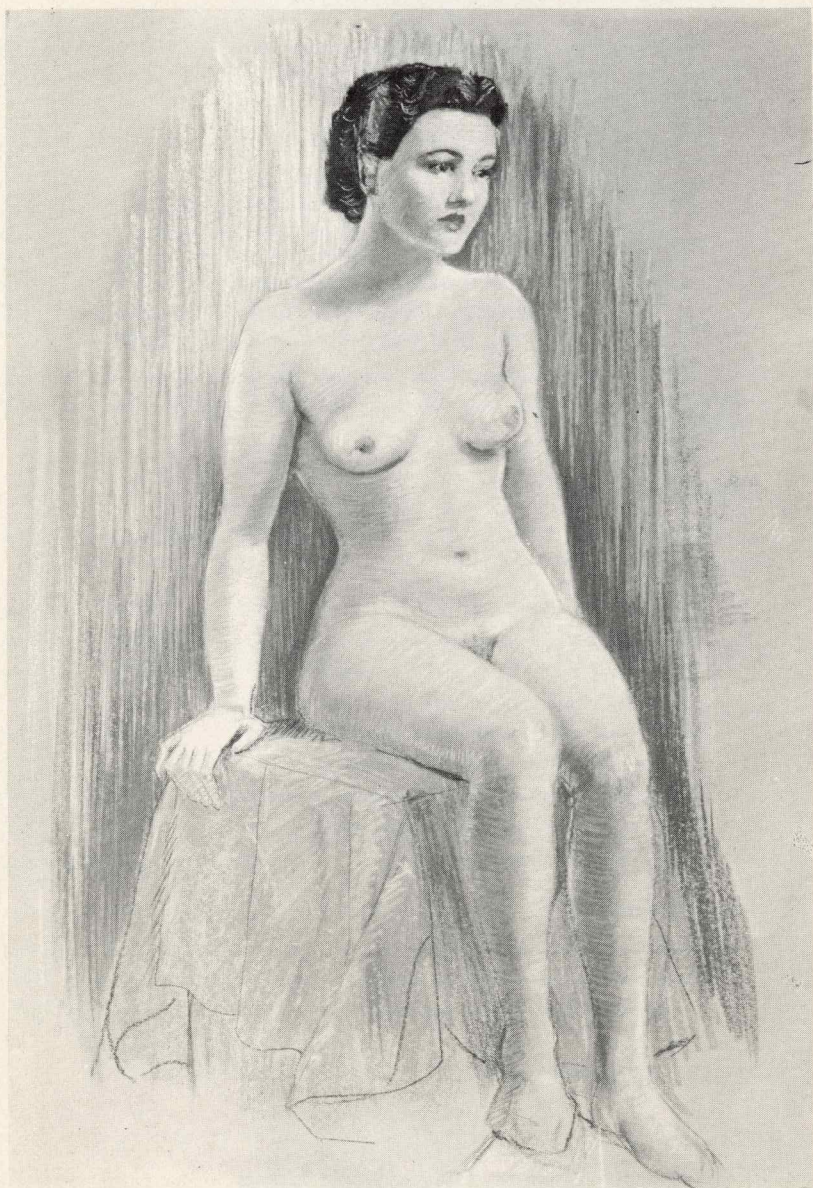
Students will not be admitted to class if they arrive later than fifteen minutes after the commencement of the class. Students are expected to attend all classes. No absence will be excused without a doctor's certificate. Students are also expected to turn in regular assignments within time-limits defined by the instructors.

The director of the school may ask for the withdrawal of any student who has been inexcusably and frequently absent, whose assignments are not up-to-date, whose behaviour is disturbing to the class, or whose work demonstrates that he is unlikely to develop sufficient artistic skill to warrant his continuance.

REGISTRATION AND ENROLLMENT

Registration for the first term is between September 1st and October 8th; for the second term between January 2nd and January 15th. Students must register and commence classes by the final date of the registration period in order to be admitted to either term. Registration for the special class for part time students may be made at the beginning of any month.

Those interested in commencing the study of art should interview the Director of the School or the Registrar. Registration must be completed and fees paid to the Bursar before commencement of classes. The studios are open for inspection during school hours, and the Director or Registrar will be glad to escort visitors and explain the work in detail. The College office is open from 9:00 a.m. to 9:00 p.m. (Saturday 9:00 a.m. to 12:00 p.m.).



Exhibition of Student's Work

WITHDRAWAL AND REFUND

Students who are forced to withdraw from a course, or from the School are required to notify the Registrar's Office in writing and to give their reason for withdrawal.

- (1) Application for withdrawal must be presented within ten days after discontinuing attendance.
- (2) Credits or refunds will be granted when students are compelled to withdraw on account of illness (the application must be accompanied by a certificate from a physician) or when a student who is regularly employed is compelled to change his working hours or is sent out of the city on business (the application must be accompanied by a statement from the employer.)

Students withdrawing from classes will be charged monthly fees, including full month's fees for any part of a month attended before notice of withdrawal.

TUITION FEES

(for all courses in the School of Art, except Modelling and Sculpture)

Day Classes

Full day, five days per week	\$20.00 per month
Mornings only, five days per week	\$15.00 per month
Afternoons only, five days per week	\$17.50 per month
Saturday morning special class for school children, (drawing, painting or clay modelling).....	\$ 5.00 per month
Ten months course, full days, paid in advance	\$182.50
Ten months course, mornings, paid in advance	\$137.50
Ten months course, afternoons, paid in advance	\$150.00
Wed. & Fri. afternoons	Same fees as evening classes

Evening Classes

Two evenings per week	\$7.00 per month
Four months term, two evenings per week, paid in advance	\$25.00
Eight months term, two evenings per week, paid in advance	\$47.00

MODELLING AND SCULPTURE

Hours and Fees

Day Classes

Mondays, Tuesdays, Thursdays and Fridays, 9:30 to 12:30	\$16.00 per month
With drawing, five afternoons per week	\$21.00 per month

Evening Classes

Tuesdays and Thursdays, 6:30 to 8:30	\$ 7.00 per month
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One of the Studios

Sir George Williams School of Art

TIMETABLE

Foundation Year Courses

1952-53

Monday	Tuesday	Wednesday	Thursday	Friday
10-11 1. Basic Design 1-A (Mr. Stewart) 2. Representational Struct. 1-B (Mr. Hillenbrand) 3. Advanced students (Mr. McCorkindale)	1. Basic Design 1-A (Mr. Stewart) 2. Representational Struct. 1-B (Mr. McCorkindale) 3. Advanced students (Mr. Hillenbrand)	1. Basic Design 1-B 2. Representational Struct. 1-A. (Mr. Hillenbrand) 3. Advanced students (Mr. McCorkindale)	1. Basic Design 1-B (Mr. Stewart) 2. Representational Struct. 1-A (Mr. McCorkindale) 3. Advanced students (Mr. Hillenbrand)	1. Drawing 1-A Mr. McCorkindale) 2. Drawing 1-B (Mr. Hillenbrand) 3. Advanced students (Mr. Stewart)
11-12 1. Basic Design 1-A (Mr. Stewart) 2. Representational Struct. 1-B (Mr. Hillenbrand) 3. Advanced students (Mr. McCorkindale)	1. Basic Design 1-A (Mr. Stewart) 2. Representational Struct. 1-B (Mr. McCorkindale) 3. Advanced students (Mr. Hillenbrand)	1. Basic Design 1-B (Mr. Stewart) 2. Representational Struct. 1-A (Mr. Hillenbrand) 3. Advanced students (Mr. McCorkindale)	1. Basic Design 1-B (Mr. Stewart) 2. Representational Struct. 1-A (Mr. McCorkindale) 3. Advanced students (Mr. Hillenbrand)	1. Drawing 1-A (Mr. McCorkindale) 2. Drawing 1-B (Mr. Hillenbrand) 3. Advanced students (Mr. Stewart)
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